

The Monthly Musical Record.

JUNE 1, 1880.

OUR MUSICAL SUPPLEMENT.

It will be perfectly unnecessary at this time to say anything to our readers with regard to the genius and power of Herr Xaver Scharwenka either as a writer or as a performer. In the first qualification he is happily well-known to all admirers of originality among modern musicians, and especially to the readers of the MONTHLY MUSICAL RECORD; and in the latter character the few opportunities which have been presented of hearing him in England have strengthened and deepened the good impression entertained of his abilities on all sides as a master of *technique*, and as one who employs the beauties of expression in their highest forms. It is, therefore, without apology that, as the tenth piece of music forming the monthly supplements, we are able to present our readers with No. 4 of the *Phantasie-stücke*, Op. 50, by this highly-gifted author, knowing that the same will be gladly welcomed and received by all. Of its merits it is also almost superfluous to speak in words, more especially as it is ready to answer for itself to all who choose to make the demand of it by playing it. Therefore we leave it without further preface other than to say that, as a review of the whole will be found "in another place," it must be understood to be a piece from a set, complete enough in itself, but bearing some little relation to that which follows it.

The second piece in the supplement, No. 11, is a Gavotte in the old French manner, from Mr. Pauer's comprehensive and interesting collection of such pieces called the "Gavotte Album," which has been already remarked upon as a whole in a former number of this publication. It may, however, be said that those who desire to study the character of the dance as treated by musicians of all shades of thought, and in all periods when the dance was a popular and living item in terpsichorean delights, will refer to the collection with pleasure. In the present day it is simply regarded as a study of rhythm and old-fashioned form, for as a dance it is dead, though there is no reason whatever why, in the constant demand for novelty in ball-room exercises, it should not be revived. The favour with which it has been welcomed as a piano-forte piece may be considered as having fairly paved the way to a kindly reception for it, and as an incentive to the development of new forms it might receive further encouragement. The piece now given as part of our present supplement is in some sort a proof that the attempt to modify the received forms has been made. The Gavotte as a dance is said to have derived its name from the Gavots, the people of the Pays de Gap, in Dauphiné. It is usually described as in common time, and to be of a moderately lively strain. The old French Gavotte is as dignified as a minuet, without losing any of the liveliness peculiar to its form; but it has also as a trio, in the place of the second gavotte frequently written by the old musicians, a musette, which is in itself a distinct dance, deriving its title from the instrument which usually played its melody—as we know the term "jig" is derived from the *jiga* (German *geige*), a sort of fiddle, and the hornpipe from the cornet or chalameau, now obsolete. The musette was a modification of the bagpipe of the northern people, hence the pedal note carried throughout, which represents the drone. All these things have an interest for the student of music, as showing the course of development and the origin of forms, as well as of names and titles.

HENRY ROWLEY BISHOP.

THE details of the life of any man who has contributed in some degree towards the comfort, ease, prosperity, or advantage of his fellow-men, are of necessity interesting to all to whom his labours or genius have been of service.

Those who think or reflect about the comforts or pleasures they enjoy, beyond the mere gratification the possession brings, like to know what manner of men those were to whom they owe, or from whom they derive, the pleasures or the comforts.

It is to such a feeling or desire—call it curiosity if you will—that the biographer ministers with "earnest care and painful labour," certain that his efforts will be duly appreciated. The warrior, the divine, the man of science, the man of skill, who have made their generation remarkable, or who have been remarkable in their generation, each leave in their productions, if not in their lives, some lesson as a legacy to posterity which may be profitable or instructive, even though their lives and labours may be unregarded or not exemplary in their own lifetime. It is not always those who make the most noise who have the greatest influence in their own day, or over their own time. Some quiet earnest worker there is, and always will be, who, perhaps unconscious of the divine powers he enjoys, simply works and works, because he must obey the burning impulse within him to be productive whether his efforts are estimated in his own day or not. He may be in advance of his time, and the fame and worldly reward which should be his due are withheld from him, and the greatest honours the exercise of his genius should command are left for posterity to offer. If history repeats itself, the greatest number of repetitions may be found in the lives of men of genius.

Who has not heard of the epigram,

"Ten wealthy towns contend for Homer dead,
Through which the living Homer begged his bread."

Who does not feel the flush of shame tingling through the veins at the mention of the indignities and the sufferings of such noble minds as those of John Sebastian Bach, of Beethoven, of Haydn, of Mozart, and Schubert?—a flush the more burning because of the knowledge that they are all past help.

Who does not feel sorrow mingled with indignation at the thought that the musician whose life and deeds form the present subject was in later days neglected, unheeded, and for a time forgotten? If Henry Rowley Bishop had done no more than give to the world that sweet and perennial song, "Home, sweet Home," which, since he first conceived it, has insensibly woven itself into the sympathies and sentiments of all English-speaking people, appealing as it does to one of the most cherished feelings of a home-loving race; if he had done no more for posterity than to bequeath to them that loving and living melody, he would have earned the right to be considered as one of the foremost among those to whom we as Englishmen owe a debt of gratitude—a debt which can never be repaid in full because of the constantly increasing accumulation of interest attached to it. But he has done more. He has left us a legacy of ever-growing pleasure in the vast collection of vocal part-music, all his own, such as glees and trios. He also furnished music for sixty-seven dramas; he edited an edition of Handel's songs, arranged accompaniments to a series

of old English melodies for the *Illustrated London News*, besides composing a vast number of songs, a few chants and anthems, the greater part of which lives for our present delight, to say nothing of the quantity of music never printed, nor ever likely now to see the light.

We must, then, perforce commend him for his industry, admire his facility, almost envy him his fertility, and in any case regard him as one in every way meriting the highest consideration and respect among English musicians and Englishmen.

The star of his genius illumined a notably dark period in native art, bringing hope back to the souls of those who believed in the future of English music in spite of gloomy surroundings. It is no exaggeration to say that, contemplating his works and their effects at this end of the half-century since he was at his best, his star was also the herald of a bright era in music which has scarcely yet reached its noontide splendour.

Many a drama for which he supplied the music enjoyed a long life and an extensive popularity because of his genius, and not from any inherent value of its own. Many of the verses he was called upon to set have so little to recommend them that, read alone without any knowledge of his melodies or harmonies, they excite a smile for their childish inconsequence. To his work, as to that of other men of genius, might the words of Ovid be applied with special aptness,

"Materiam superabat opus,"

for the workmanship surpasses the materials.

The secret of his successful power over the minds of his hearers, and his performers too, rests in the graceful outlines of his melodies, always shapely, always expressive. His harmonies are natural and well placed. He appeared to be always mindful of the reasonable rule of the old masters, "Never change your key until you have said all you can possibly say in that key." The consequence is that Bishop commands a willing hearing for everything he advances, because his audience feel instinctively that the theme he proposes will not only be placed well before them, but that it will be clothed with all that can fit it appropriately, and as the situation requires, dramatically. After a careful study of his many works one is convinced that, although he may now and then repeat himself in the use of a form unmistakably his own, yet never is the repetition unmarked by some pleasing variety; and that, notwithstanding the existence of an occasional weakness, yet, take him for all in all, his weaknesses are stronger than some men's strength.

For the present purpose it is as well to consider Sir Henry Bishop as a representative English musician rather than as a representative English citizen, and from this point of view we propose to regard him; for his faults were his own, his genius is our inheritance, and it may be desirable to us to act in some degree the part assigned to us as members of the community, and to seek to know nothing, or at all events to be content with only a little, about the life of one of the world's greatest men.

Henry Rowley Bishop was born in London in the year 1786. It is supposed that the rudiments of his art he imbibed insensibly from being constantly associated with its practice in his every-day life. He himself told a friend that he never could remember the time when he was unable to read music. The nature of his youthful musical thoughts and the form in which they found expression are shown in the little glee for three voices, "Sportive little Trifler," which is said to have been originally written about the year 1801, when he was in his fifteenth year.

It was sent to the Glee Club for a prize, and although it was much admired it was not successful. It is not

even in true glee form, but that he *could* write most happily in that form there are numbers of glees to show. His want of success with this venture only urged him to more earnest study; and, obedient to the promptings of his nature, he composed songs, glees, dance tunes, and duets, all in a simple yet all in a pleasing style.

When in the yearnings of his genius he desired to know more of art than he could learn at home, he became the pupil of Francesco Bianchi, a most able teacher and an earnest enthusiast, who desired to be thought learned by his contemporaries. He compiled a dry and illogical treatise on Greek music, which was only published after his death in the *Quarterly Musical Magazine*, and there it stands an unread, yet awe-striking monument of his pedantry.

Bianchi was also the composer of a large number of operas in which his originality is less admirable than the elegance imparted to the forms employed. His operas are forgotten, his treatise on Greek music is not even quoted, and the particulars of his life are lost, yet he is entitled to a considerable degree of respect from us; for he was the master of Henry Bishop, one of the most fanciful, forcible, original, and thoroughly English in style among our native composers.

Bishop's earliest work for the stage was a ballet, which was called *Tamerlane and Bajazet*. It was produced at the King's Theatre in the Haymarket, in the year 1806.

It is supposed that he owed this introduction to the public to the influence of his master, many of whose operas were written for this theatre. Other ballets followed, and three years later the opportunity he had long desired—that of writing an extended vocal work in the form of an opera which should be performed—was within his grasp.

Many of the melodies in these early ballets became famous and still live. One of his hornpipes, written in 1806 for the ballet of *Love in a Tub when the Bottom fell out*, may be heard any day in the streets of London played by the happy and thoughtless errand-boy upon the sprightly penny tin whistle, or ground out in the stillness of the night by the perambulating hobbledohoy of musical inclination upon that horrible instrument of torture, the German concertina.

Another melody by Bishop has been adopted by general consent as the representative quick march. It was originally a "dance of rustics," and, becoming popular, words were fitted to it; and notwithstanding its extensive compass, adapted for an instrument rather than for the voice, was sung all over the country to the words beginning "I'm ninety-five, I'm ninety-five, and to keep single I'll contrive." The tune has been adopted by the 95th Regiment as their own peculiar march. These have become national melodies, and there are very few among those who know and sing or play them who are aware that they are indebted to the composer of "Home, sweet Home" for them. Before he became famous, Bishop had written several ballads of the type prevalent at the beginning of this century. Orphan boys, match-girls, mad lovers, tars of sensibility, "Say, my heart, why wildly beating" sort of ditties, with a "ha'porth of sentiment, a penn'orth of melody, and a special arrangement for the German flute." These were the earliest efforts of his "prentice hand;" the ballets I have spoken of were more ambitious productions. Like many another famous musician he utilised certain striking themes in these early works in his later productions, but unlike them he frankly acknowledged that he had stolen from himself. Thus one portion of a march in *Tamerlane* he made the subject of the round, "When the Wind blows," in

The Miller and his Men. Some themes from *Caractacus*, another ballet, he set to words for *The Circassian Bride*, his first opera, or rather musical drama; for, although his works are often so distinguished, and for convenience spoken of by the name, he never composed an opera properly so called. The only vocal piece in *Caractacus*, a quartet, "Breathe, my Harp," supposed to be sung by Druids, is the first piece of vocal part-writing of any importance in the collection of compositions made, arranged, and dated by the author himself—a collection now in the possession of the Sacred Harmonic Society.

The score of *The Circassian Bride*, his earliest and most ambitious work, was burnt in the fire which consumed Drury Lane Theatre in 1809, the night of the first production. He published the music afterwards, writing it from recollection.

(To be continued.)

THE PALESTRINA FESTIVAL IN ROME.

THE unveiling of a statue of Giovanni Pier Luigi da Palestrina at the Palazzo Pamfili-Doria, in Rome, on the 17th May, was made the occasion of a musical festival on a small scale. The promoters of this festival, headed by Mustapha, the well-known conductor of the Vatican Choir, had invited Liszt, Wagner, Verdi, Gounod, Ambroise Thomas, and many other musical celebrities, to attend in person and conduct compositions of their own; but one after the other dropped off, and the programme of the festival was thus restricted to compositions by Palestrina and by a number of living Italian musicians, most of whom have as yet to gain a European reputation.

The concert thus organised by the Società Musicale Romana took place at the venerable old palace in the Piazza Navona, and, making allowances for the imperfections and hitches inseparable from an Italian performance of that kind, was fairly successful.

The palm, of course, belonged to Palestrina's own works, which were the "Sanctus," "Tota pulchra," "Veni Domine," and "Lamentazione." Among the numerous compositions written for the occasion may be mentioned Bazzini's *Preludio in C*, and Terziani's "L'Inno sinfonico," both of which belong to that style of brilliantly coloured and descriptive music which savours strongly of Wagner and Verdi, and is being extensively cultivated in Italy. Bazzini has written an overture entitled "Francesca da Rimini," which, as a piece of programme music founded on some lines from Dante's "Inferno," has established his reputation both in Turin and Florence. His *Preludio* follows in the same track, and, if not highly original, it is at all events clever and effective. Terziani's work, on the other hand, is overloaded with instrumental effects which are more artificial than artistic. An "Agnus Dei," by Pedrotti, also deserves notice, whereas the remaining Italian compositions were all on the same semi-operatic pattern to which the modern successors of Palestrina have degenerated. The only foreign composers who had sent contributions were Gounod and A. Thomas; and though the former's "Miserere" was tolerably successful, it was apparent that neither of the French musicians had been anxious to earn fresh laurels on this occasion.

On the whole, therefore, this much-talked-of festival, which should have done homage to the memory of one of Italy's greatest musicians, disappointed the expectations of many, and furnished another example of the truism so applicable to Italy:

"Si parla molto e si fa poco."

C. P. S.

HECTOR BERLIOZ'S FAUST.

LÉGENDE DRAMATIQUE.

A FINE performance of *La Damnation de Faust*, by Berlioz, was given at St. James's Hall on May 20. Of all the magnificent works, either new or comparatively unknown, which Mr. Charles Hallé has introduced during the last twenty-two years at his concerts in the metropolis of the north, not one has excited so much interest or such genuine enthusiasm as the *légende dramatique*, *La Damnation de Faust*, of Berlioz. A word or two about this extraordinary musician is, however, necessary before attempting to describe his marvellous composition.

Berlioz, who was connected with this country by marriage with a celebrated actress, the beautiful though unfortunate Harriet Smithson, commenced studying the "divine art" at a much later period in life than most composers, his father, a physician of note, intending him for the medical profession. In consequence of the son's refusal to carry out the parent's wish in this respect, all pecuniary supplies were cut off, and young Berlioz was compelled to earn his living as a chorus-singer at an obscure Parisian theatre. He afterwards entered the Conservatoire as a pupil of Lesueur, but soon left that institution in a fit of bad temper, and, re-entering, became a member of Reicha's *classe-de-contre-point*. Owing to his peculiar beliefs and sentiments in musical subjects, the then director, Cherubini, it is said, positively hated him; and, no matter how excellent his exercises were, he was plucked three times consecutively, and not permitted until the fourth trial to take a prize for composition. Dissatisfied with the slow pedantic manner in which he was taught, he left the Conservatoire, and, regardless of any formal method and plan, determined to follow his own inclination. "At this epoch," says Ritter, "romanticism began to gain ardent disciples in France; and Victor Hugo was considered the most talented exponent of that new French school of poetry, in direct opposition to the old classic one. Berlioz entered with all the earnestness and *verve* of a warm enthusiast into the new artistic tendency, and his aim was to transfer to the domain of music that which Hugo and other poets were doing for dramatic poetry." It was this, no doubt, which gave such dire offence to the classicists in London, who carried their feelings of bitterness to such an extreme that, at one of the Philharmonic Concerts in 1841, they actually hissed the splendid overture to Berlioz's *Benvenuto Cellini*. Twelve years later, when that opera was brought out at Covent Garden, under the composer's own direction, it was most pitilessly condemned on the night of its representation. Nor did his works, during his lifetime, meet with any more favourable reception in his own country, where few musicians could then hope to live, unless they wrote music to suit the somewhat vitiated taste of the fashionable Parisian world. It is not at all surprising, therefore, to find Berlioz turning to the great German people, who, in the opinion of the late Lord Lytton, "are a race of thinkers and of critics, a foreign but familiar audience, profound in judgment, candid in reproof, generous in appreciation." In all the principal cities of Germany the distinguished Frenchman was received with marked respect, not only by the public generally, but by composers, artists, and critics of the very highest repute, such as Schumann, Liszt, and Hanslick. Actuated by feelings towards Berlioz akin to those of their renowned countrymen, Messrs. Hallé and Hecht, a short time since, set about the enormously difficult, if congenial, task of producing his *Damnation de Faust*, Miss Hallé furnishing the English version. To this important "dramatic legend," as well as to its performance, we must now direct attention. It was in 1844 and the following year, while travelling through Austria and Hungary, that Berlioz wrote the greater part of *Faust*, which, according to an eminent French authority, contains that which Gounod's opera lacks—viz., sympathy with the spiritual significance of Goethe's drama. When the work was first brought out, some thirty-four years ago, at the Opera Comique, two representations, it appears, sufficed to ruin its composer. Whether Berlioz's music is ever destined to become popular in this country we cannot, of course, pretend to predict. It is, as a rule, essentially orchestral, and demands executors of the greatest possible skill, who are able, like the members of Mr. Hallé's band to grasp the variety and complexity of its form, as well as its loftiness and refinement. The instrumental portions of *Faust* are splendid examples of descriptive music; for instance, "The Hungarian March," "Ballet of Sylphs," "Dance of the Will-o'-the-Wisps" round Margaret's house, and the "Ride to the Abyss," in each of which Berlioz's supremacy in what is termed *colouring*, and also his skill in *grouping*, cannot be disputed. The day has gone by for an audience to attempt to ridicule the *romantic* as opposed to the classical school of music. In Manchester, where the work was first given in this country, this is now not only thoroughly appreciated, but is beginning to be regarded with warm admiration. The choral numbers of *Faust* are almost as picturesque as the orchestral. That of the Hungarian peasants, "The shepherd

early dons his best," is strikingly original; and the treatment of the beautiful Easter hymn, "Christ is risen," is as novel as it is dignified. The mock fugue in Auerbach's cellar, the music of the sylphs and gnomes on the banks of the Elbe, the chorus of soldiers and that of the students, together with the exquisite "Sancta Maria," sung by the peasants while kneeling at a wayside cross, are all fine specimens of vocal writing. Exception has been taken, and not without good reason, to the chorus of lost souls and demons, &c. (Part IV.), from which even the admirers of Berlioz recoil with horror. There is a restlessness about the whole of this pandemonium music which is said to have been characteristic of its composer throughout his long and eventful career, thus causing the following epitaph to be quoted at his funeral, "Hic tandem quiescit qui nunquam quievit" ("Here is he quiet at last who never was quiet before"). Perhaps the composer's intention, however, in writing in a style having no parallel in the entire range of musical expression, was to heighten the effect of the beautiful "Laus Hosanna" after the infernal orgy, and to bring out, as it were, the surpassing loveliness of the strains sung by the celestial spirits in the closing scene. If so, it must be admitted that Berlioz has succeeded in attaining his object. Several of the songs are models of musical form. Margaret's solos, "The King of Thule," with its lovely viola obbligato, and "Ah me, my heart is heavy," are worthy of mention. The duet, "Heavens! what see I?" (Part III.), between the heroine and Faust, and the whole of the airs assigned to the latter, albeit of somewhat unequal merit, still bear the mark of the pen of a master. Brander's song in Auerbach's cellar at Leipsic (two-eight time) must be noticed, as also the intensely dramatic music that Mephistopheles sings, which is altogether unique. Much more might be written respecting the beauties and peculiarities of a work designed with such grandeur and massiveness, and abounding in situations at once startling and impressive, but our space is limited.

The "cantata," which might be easily dramatised, was rendered with wonderful power and precision. It was evident, from the first to the last bar, that no pains had been spared at the rehearsals, and the result was a glorious and well-earned success. If the Manchester chorus, with an equal number of voices, is not quite so strong (tenors excepted) as those one is accustomed to listen to here and elsewhere, it is nevertheless distinguished by a spirit of the utmost intelligence, an accuracy of intonation, and by a special excellence in phrasing. These qualities were particularly observable in the grand "Finale" (Part II.), where some of the movements in different tempi (two-four and six-eight) are sung at the same time—by no means an easy thing to do, but which, when properly accomplished, produces an effect as pleasing as it is astonishing. To Mr. E. Hecht is entirely due the very high state of efficiency displayed by the large body of chorists. Miss Mary Davies, Mr. Edward Lloyd, Mr. Hilton, and Herr Henschel sang the solos carefully and conscientiously, and with considerable dramatic insight and feeling. Both Miss Davies and Mr. Lloyd, however, acquitted themselves admirably, singing with a pathos and refinement in perfect keeping with the parts of Margaret and Faust. As has been already observed, there is only one song for Brander, but it is a good one, and although extremely exacting, Mr. Hilton proved himself equal to it. The difficulties of the instrumentation are great, but they were ably surmounted by Mr. Hallé's orchestra, sympathy with the work in hand, no matter who the composer or what the composition, being a praiseworthy feature in its performance. Two of the orchestral pieces, "Marche Hongroise" and "Menuet des Follets," were enthusiastically redemanded. There was an audience which filled the St. James's Hall. The conductor and the artists were received with the greatest enthusiasm. The work was repeated on the 21st with no less artistic success.

A LETTER FROM WAGNER TO BERLIOZ.

[The production of *La Damnation de Faust*, by Mr. Charles Hallé, at St. James's Hall, gives especial point to the following communication.—Ed. M.M.R.]

Paris, February, 1860.

DEAR BERLIOZ,—When, some five years ago, our common lot brought us into closer relation in London, I considered myself to have had one advantage over you, which was fully to be able to appreciate your works, whilst I considered that mine would in an important point continue to be strange and unintelligible to you. Then I was chiefly thinking of the instrumental character of your works, and, knowing by experience with what perfection orchestral pieces can, under favourable circumstances, be executed, whilst dramatic works of music, as soon as they leave the conventional frame of the original frivolous class of opera, can only in the best of cases be reproduced in a secondary

style by the *personnel* of our opera, I then lost sight of the chief impediment which prevents your understanding my intentions, viz., your want of knowledge of the German language, which is so closely connected with the conception of my dramatic works. My fate now compels me to waive this advantage. For eleven years I have been precluded from the possibility of having my own works produced before me, and I shudder at the idea of continuing longer to remain perhaps the only German who has not heard my *Lohengrin*.

Therefore it is neither ambition nor a seeking for fame which induces me to court French hospitality for my dramatic works as well as for myself. I shall endeavour to get good translations of them for their production here, and if one will only extend sympathy and favour to the author who, in this unheard-of position, tries his utmost to get in this difficult way the hearing of his creations, I say then I may well, my dear Berlioz, think it possible to make myself completely known to you some day or other.

By the last article you devoted to my concerts, and which contained so much flattery and approval, you have left to me another advantage which I shall profit by now briefly to inform you as well as the public, to whom you have put the subject of the "Music of the Future." As you seem to be of the opinion that there is a special school bearing the above title, and of which I am the master, I must confess to you that you belong to those who dare not doubt that I have even thought of starting theories which you would divide in two, to the acceptance of the first of which you will fully agree, and which for a long time has been recognised, whilst the second, against which you consider yourself bound to protest, contains complete nonsense. However, you do not speak very distinctly whether you have the inclination to credit me with foolish vanity, of producing something as new that had for some time past been recognised, or whether you wish to credit me with the madness of maintaining something which is utter nonsense. But from the friendly feeling which you have for me, I cannot but think that you will be glad to be relieved of this doubt. I therefore tell you that I am not the inventor of the "music of the future;" it is a Professor Bischoff, of Cologne, a German musical critic, a friend of Ferdinand Hiller, who again, as a friend of Rossini, will be known to you. But the cause of the invention of this absurd phrase seems to have been a misunderstanding of a work of mine which I published some ten years ago under the title of *Das Kunstwerk der Zukunft*. I compiled this at the time when some exciting episodes of my life had been keeping me away from the following of art, and when after many and rich experiences my mind had concentrated itself for a complete searching into the problems of art and life which up till then had strangely troubled me. I had lived through the Revolution, and had seen with what incredulity our art and its temples are regarded by it, so that, with the complete victory of the social revolution, the entire destruction of these institutes would appear likely. I fathomed the reasons of this contempt, and I must with astonishment confess to finding them almost identical with those which induce you, my dear Berlioz, to take every opportunity to comment with ardour and bitterness almost on the spirit of the institutes of arts. The knowledge that these institutes (chiefly the theatre and opera) follow in their treatment of the public a tendency which is not in the least in harmony with true art and the true artist, but they simply make this an excuse with a good outward show to court the frivolous inclinations of the public of large towns. I put to myself the further question—what ought to be the position of art towards the public to place it in that inviolable place of honour? And in order to solve this question I took that position which art once occupied in the public life of the Greeks. Here at once I came to that work of art that must at all times be considered the most perfect—the drama; because it is here that the highest and deepest artistic intentions show themselves most clearly, and are best understood. We are still astonished at the fact that once thirty thousand Greeks could follow with the greatest attention the production of tragedies like those of *Æschylus*. Therefore, I ask myself to-day, what are the means of producing this extraordinary effect, and I recognised that it lies in the union of all arts for one true great work of art. This again induced me to search into the subject of the relation in which the different arts stand to

each other, and when I had understood the relation of plastic art to the drama when produced, I began to examine more closely the connection of music and poetry. I found here the explanation which enlightened me fully on a deal of matter which till then kept me in doubt. I distinctly recognised that exactly at that point where the borders of one art appear as insurmountable, the power of the other begins, so that by a close union of both arts we can express with most persuasive clearness that which is not expressible by one alone, whilst the endeavour to express by the one alone that which is only possible by the two combined, leads only to degeneracy into chaos of all that is unintelligible—in fact, to the destruction of the one art. So far it was my endeavour to show the possibility of a work of art in which the highest and deepest that the mind of man can grasp can be produced in a manner intelligible to the simple power of human feeling. Moreover, that it should be so persuading that it does not need to be a thinking critic fully to appreciate it. This work I called *Das Kunstwerk der Zukunft*—"The Art Work of the Future."

Consider then, dear Berlioz, how I must feel when, after ten years, such a charge is laid to me, not by the pen of obscure writers, nor from the rabble of either half or wholly senseless authors, nor from the talk of the ever blindly following man, but when it comes from an artist so eminently gifted, a faithful critic, a friend so dear to me. This misunderstanding of an idea which is deep even if it be erratic, to which you have applied the phrase of "Musique de l'avenir," calls for no serious answer, for such would place me fully among the class of unthinking, foolish people, so soon as I had entered into a discussion on the matters noticed by you. You may believe me now (as most likely my book will continue unknown to you), that of the music and its grammatical parts, whether nonsense or foolish things should be written, no mention is made of it at all. With the importance of my theme, not being a theoretical man, I had to leave this to others. But I sincerely repent that I ever published the ideas I then marked down; for when the artist finds it so difficult to be understood by a brother artist, how must it be when even the educated critic is prejudiced like a half-informed amateur? He finds that he hears and sees things in this "work of art" which in reality do not appear, while those that are intended to be patent are not rightly read. How then shall the philosophy of art be understood by the public, except it be in such a way as my work was understood by Professor Bischoff, of Cologne?

However, we have had more than enough of this. Of my former advantage over you, to be informed of the "music of the future," I have now acquitted myself. Let us hope for that time when we as artists alike favoured, can communicate with one another, and find for my dramas an asylum on the hospitable soil of France, and believe in the sincere longing with which I look forward to the first, and I hope perfectly successful, production of your work, *Les Troyens*.

R. WAGNER.

THE OPERA SEASON.

As yet no new opera has been produced at either house, though both are in full work. Meyerbeer's *Huguenots* has been played at Covent Garden—not for the first time at this house—and calls for remark inasmuch as the clever Mlle. Turolla was cast for the part of Valentina. Of this attempt the *Daily Telegraph* says:—

"The assumption was in no sense a remarkable one, nor can it be said to have justified our regarding the young artist either as an actual or an eventual successor to the great Valentinas of the past. As every opera-goer knows, the character of Meyerbeer's finest heroine, even as we have it in the abbreviated acting version, demands no ordinary qualifications. It requires physical strength, the very highest vocal powers, and the possession of dramatic ability, such as on the theatrical stage would entitle an artist so endowed to the first rank. Valentina, therefore, is not a part for every one. Many think themselves called to it, but few are chosen by an impartial and exacting public, and though there may be no difficulty in finding aspirants for its honours, a good deal exists in discovering such as are worthy to wear them. It is just possible that Mlle. Turolla may develop into a worthy representative of the

character, seeing that she has some unquestionably happy moments, as, for example, when Valentina sees the full force of the danger to Raoul, and ejaculates a prayer for his safety, even in the hearing of his enemies. This was done exceedingly well, and, with the closely following exit, elicited a special round of applause. But, generally speaking, the assumption wanted force and distinctiveness. It did not offend, but neither did it quicken languid attention and interest into life and energy, as must needs be when the performance is even approximately adequate to the claims of its subject. In her delivery of the music Mlle. Turolla was scarcely more happy. Originally endowed with a mezzo-soprano voice, which has been forced upward out of its true range, she sings the part of a pure soprano, when it is at all exacting, under manifest disadvantages, of a nature easily understood. Hence a degree of effort incompatible either with the pleasure of the listener or a legitimate success on the side of the artist. Mlle. Turolla will do well if she limit her present efforts to less arduous tasks, and resist the temptation offered by a dearth of 'dramatic' sopranos to rush in and fill the void."

When *Trovatore* was given, a new French tenor, M. Engel, made his *début* with a fair share of success, although the part is almost too heavy a one for an actor and singer who is but fitted by nature for the impersonation of lighter parts. For example, in *Mignon*, which was played on May 20th, he was altogether better as Wilhelm Meister than he could possibly be as Manrico, for in this opera sentiment is more to the purpose than passion, and M. Engel is more at home in light comedy than in tragedy. In *Trovatore*, Mlle. Pasqua made only a moderate success; and Sig. Graziani, for all that he obtained the customary encore for "Il balen," can scarcely be said to have been successful at all.

Another new singer—Russian by nationality, French by education—M. de Reszke, made a distinct hit in *La Sonnambula* of all operas in the world. He played the part of Count Rodolpho, without the slightest regard to the conventional "business" which time alone has rendered respectable, and yet he scored a great success. He sang the music well, and acted like a gentleman. He had already made his mark as De Nevers in the *Huguenots*, and bids fair to be a most acceptable and welcome member.

The representations have included the customary *Lucias*, *Rigolettos*, &c. *Lohengrin* has been also given, with Mme. Albani as Elsa, one of the most picturesque and attractive of all the characters she assumes. Of this performance the *Athenaeum* remarks:—

"Whatever degree of acceptance may have been secured by Mme. Albani in the conventional characters of Italian opera, it is as an exponent of Wagner's poetically conceived heroines that her position has been chiefly won. By her supreme efforts in this direction she has almost succeeded in removing the aversion with which thoughtful musicians must regard the performance in the Italian language of the typically German creations of the Bayreuth genius. It is not alone that the soft Southern tongue is unsuited to these works, but the artists are by training and temperament precluded from entering into the spirit of their duties, for which, indeed, they can have but little sympathy. As a mere matter of justice, however, it must be freely admitted that the performance of *Lohengrin* at Covent Garden last week was considerably above mediocrity. Sig. Gayarré's physical means are manifestly insufficient to enable him to fully realise the character of the Knight of the Holy Grail, but his never-failing intelligence serves him in good stead, and if he is not an impressive Lohengrin, he at any rate gives no cause for offence. Sig. Cotogni's Telramund is a carefully elaborated performance, and Signori Silvestri and Capponi as the King and the Herald are fully equal to their task. Mlle. Pasqua is not a soprano, and her frequent alterations of the music of Ortrud were not made without proper justification. She was new to the part, and may therefore be excused for failing to realise to the full its striking dramatic significance. The stage management at this house is good, and if the chorus does not invariably sing in tune, the orchestra under Sig. Vianesi leaves comparatively little to be desired. As regards the Elsa of Mme. Albani, the vocabulary of praise has long been exhausted, but those who were present on Thursday were agreed that her conception of the part has gained in depth and fullness since she last played it, two years ago. Never were the sweetness and idyllic charm of the character so perfectly

realised, and the stamp of approval given by Herr Wagner himself seemed more than ever justified. While the Canadian artist remains in full possession of her resources, the Italian version of *Lohengrin* will be accepted without cavil."

The performance of *L'Africaine* brought forward M. Lassalle as Nelusko, and Mlle. Turola as Selika, each in their way excellent; the lady especially so, as the part is best suited to a voice of mezzo-soprano range.

On the 15th May, Mme. Patti made her appearance in Gounod's *Romeo and Juliet*. Her voice is as round, fresh, and resonant as ever. Some of the top notes are perhaps not so brilliant as formerly, but as she was wise enough to avoid their frequent introduction, her singing gave unmeasured delight. She has also played in *Il Barbiere* and *La Traviata* with the usual results—a full house each time, and a warm reception. Sig. Nicolini, who returned with her, and plays in the same operas, seems to have lost both his voice and his power of singing in tune, therefore his efforts are the reverse of pleasing.

On the same night that Mme. Patti appeared in one opera by Gounod, Mme. Nilsson inaugurated the season at Her Majesty's Theatre by appearing in *Faust*, another and a better work. Her success was enormous, the house being filled from top to bottom. Her voice is more tender and touching than ever, and her acting was simply superb, so that had she been unable to interest her audience by her singing, her acting would have won great praise for her. The combination of the two was a pleasure not to be measured. In the same opera Mr. Maas appeared as Faust for the first time on the Italian stage. He sang the music beautifully; but he either forgot, or purposely avoided any attempt, to act. This is a pity, as the opportunity he now possesses of becoming by the favour of the public one of the best operatic tenors, might be made the means of exalting English singers in the eyes of the world. Perhaps he will look to this in time. On the following Monday, May 17th, a young singer, Mlle. Nevada, with a pretty voice as yet not wholly formed—she is scarcely more than seventeen years of age—appeared as Amina in *La Sonnambula*, with great success. She has great control over her voice, and although she was enabled to *filer le son* to the tenderest thread, there was at no time any lack of musical quality. A new tenor, Sig. Lazzarini, possesses apparently the largest throat of any singer upon the stage; he has a *tenorino* quality of voice, delivers his scales in a rough unfinished style at present, and does not always succeed in singing in tune, nevertheless he may develop into a useful member of the company. Mlle. Martinez, who played the part of Lisa in this opera, is a capital singer, and a still better actress. This she proved, not only in this opera, but also in *Carmen* on the following night, when she played the part of Michaela. Of course Miss Minnie Hauk was, as heretofore, an incomparable Carmen. Sig. Runcio was Don José, and Sig. Del Puente, Escamillo.

Verdi's *Aida*, with Mme. Marie Roze as the heroine, has also been performed, with Mlle. Tremelli as Amneris, fine, dramatic, and forcible.

The season is to last about six weeks, the subscription being for twenty nights instead of forty. The novelties promised are *The Renegade* (*Il Renegato*), by the Baron Bodó d'Orczy, parts of which have been given in the concert-rooms in London; Verdi's *La Forza del Destino*, with the alterations made by the composer; and Arrigo Boito's *Mefistofele*. At first no conductor's name was announced in the prospectus, but Sig. Arditi and Herr Hans Richter are now mentioned, the former for the general work, the latter for such works as *Lohengrin*. The list of singers engaged includes the names of Mme. Gerster, Mlle. Marimon, Mlle. Marie Vanzandt, Mme. Marie Roze, Miss Minnie Hauk, Mme. Trebelli, Mlle.

Tremelli [(the) best Ortruda upon the lyric stage), and Mme. Christine Nilsson; Signori Fancelli, Campanini, Galassi, Frapolli, Del Puente, Foli, and Mr. Maas, with others, besides those spoken of as having already appeared, who may or may not be likely to please the public.

If the report is true that an attempt was made to introduce a new leader in the orchestra of Her Majesty's Theatre at the time Herr Richter was asked to direct Wagner's *Lohengrin*, and that such attempt was wrecked by the opposition of the artists of the orchestra—in fact, that the whole scheme of the opera being directed by Richter was in danger of falling to the ground, it points to a state of things too serious to be overlooked, and the members of the orchestra opposing such an absurd scheme have earned not only the approval of the public but also of the press.

Any attempt at setting a second-rate fiddler over the head of a first-rate artist like Straus would have an element of humour in it; yet it would show such an amount of ignorant presumption on the part of those who suggested it that it could not be too strongly condemned.

MASSENET'S LE ROI DE LAHORE.*

THIS opera is one of the latest works of that dramatico-spectacular style of which Meyerbeer's *L'Africaine*, Rubinstein's *Maccabees* and *Nero*, and notably Verdi's *Aida* are typical patterns. Both Berlioz and Wagner have contributed to its development, and the latter more particularly. Thoroughly Teutonic though Wagner is, both in the conception and treatment of his subjects, the principles of musical drama, as illustrated by his earlier works, have made themselves felt in other countries essentially Latin in their views on music; and neither French nor Italian composers, do what they will, can ignore or divest themselves of his influence. They have, it is true, modified and Latinised these principles in their application; but this much is certain, that, save in second and third-rate operas too local and ephemeral to be noticed, the once paramount style of Boieldieu and Donizetti has been consigned to oblivion.

Massenet's opera is an excellent specimen of this modern Franco-Italian school, and, as such, deserves attention, the more so as it is the work of a young, intelligent, and ambitious composer.

Giulio Massenet, born in a small town near Paris in 1842, is the twenty-first (!) son of a French government official, and was destined for the army, a career so uncongenial to his taste that he ran away from home, and betook himself to Paris to study music. He subsequently entered the Conservatoire, and pursued his studies under Ambroise Thomas, the well-known composer of *Hamlet* and *Mignon*. In 1863 he obtained the "Grand Prix" of composition for an oratorio, *Maria Magdalena*, and since then has been well known in the musical society of Rome as a foundationer at the French Academy in that city. Besides an operette, he has written *Don Cesare de Bazan*, an unsuccessful opera in four acts, and some orchestral pieces which revealed unusual ability in counterpoint; but it is by his *Roi de Lahore* that for the first time his name has come prominently before the public. Having been brought out in Paris a few years ago, it was subsequently produced in Turin, Milan, and lately also in Rome. The Italian version does full justice to the French original by Gallet, and so pleased was Massenet with it that he commissioned the translator, Sgr. Favardini, to write a libretto for a new opera entitled *Erudide*. Nothing could flatter the Italians more than this mark of approval by an "illustrious stranger," whom, with characteristic complacency, they forthwith claimed as their own fellow-citizen.

The subject of the *Roi de Lahore* is taken from an Indian legend related in Beauvois's "Voyage autour du Monde," and dates from the eleventh century, at a time when India was threatened by a Mahomedan invasion under Sultan Mahmud.

* The present notice was written before the *Re di Lahore* was produced at Covent Garden.

Scindia, the prime minister of Alim, King of Lahore, is in love with Nair, a beautiful priestess in the temple of Indra. Suspicious that he has a rival, he takes Timur, the chief priest, into his confidence, and, in an interview with Nair, he draws from her a confession that a handsome youth has for sometime past approached her in the temple and avowed his love. She repels Scindia's advances, who now vows revenge, and, having sounded the sacred gong, accuses her before the assembled priests and priestesses of having broken her vow, and violated Indra's temple. Timur is about to pronounce the curse on Nair, when Alim, the king, appears on the scene, and revealing himself as the secret lover, announces his intention of making Nair his queen, and, in the exercise of his royal prerogative, claims her at the hand of the chief priest. Timur accedes to the king's request on condition that he pledges himself to deliver the country from the invading Turk. Scindia, baffled in his designs, bides his time for revenge, for he is resolved that Nair shall yet be his. And his revenge on Alim is sanguinary indeed. His treacherous hand having wounded the king when fighting against the Turk, he deprives his rival both of his throne and life; and Alim returns to the royal tent, where Nair is anxiously awaiting him, only to see himself abandoned by his own chiefs, and to die in her arms. So far the first and second acts.

The third act takes us to Indra's Paradise, the abode of the just, to which Alim has now been admitted. But the celestial abode has no charm for him, and he appeals to Indra to be allowed once more to return to the earth, and to find true bliss in the union with Nair. Indra consents on condition that Alim is to be no longer king, but only an ordinary mortal, and that he is not to survive Nair. Hence, in the fourth act, we are once more in the city of Lahore to witness the coronation of Scindia the vanquisher of the Turk, and his nuptials with Nair. But Alim steps forward to interpose, and claims Nair as his own. Scindia, infuriated, and in consternation at this apparition, once more lifts his hand to strike a fatal blow at his rival, but is prevented by Timur and the priests, who recognise in Alim's interposition an omen from Indra; and Nair is conducted in state to the palace. Prompted by a presentiment, and longing for Alim, Nair, in the last act, seeks refuge and comfort in the temple, where she meets her resuscitated husband. With the help of Timur, they plan an escape from the grasp of their ferocious persecutor; but they are surprised by Scindia, who now for the third time falls upon his victim. Rather than be his, Nair stabs herself at the altar, unconscious that Alim's life ends with hers, and the final tableau shows us the persecuted pair united in Paradise, at Indra's feet.

It will be seen that the libretto is not deficient in dramatic incidents and situations; but the sudden and repeated changes from terrestrial to celestial regions, and *vice versa*, fit the subject for a grand ballet with pantomime, rather than for an opera. The climax is reached in the fourth act, viz., in the coronation scene and Alim's resuscitation; but the dramatic action has many weak points, and is certainly not of sufficient interest to sustain five long acts; indeed, but for some redeeming features, and the brilliant scenic effects, it would be intolerably monotonous. Injured innocence in the garb of a priestess is really too hackneyed a subject, the more so as all these modern creations fall miserably short of Gluck's Iphigenia, that model priestess of classical beauty and purity.

Massenet's score undoubtedly attests great ability. He has freely indulged in that instrumental colouring which is evidently his specialty; and it is on this account chiefly that the opera has been very severely handled by several eminent Parisian critics. The opera has been characterised as a kaleidoscope, which at first dazzles but soon wearies, as a conglomeration of musical fireworks unfit for the "Grand Opera." There is much truth in this criticism, severe though it is, for the elaborate instrumental colouring which is meant to support the melody is often unintelligible, and being frequently in the wrong place, misses its effect. It is in this respect that Massenet has everything to learn from a dramatic composer like Wagner. The leading trait in Scindia, for instance, is a savage, brutal passion which stimulates him to crime, whereas Alim is the ideal, true, and faithful lover. But the music which Massenet has put into their mouths is the exact opposite of their characters. Thus, in the fourth act, Scindia gives vent to his passion in the most suave strains;

whereas Alim's purer sentiments are expressed in a stiff, formal air, whose length and elaborate accompaniment do not compensate for its want of melody. If Massenet had studied the contrast between the airs of Lohengrin and Telramund, he would probably have been more successful in local colouring. Another defect in the opera is a certain uniformity, not to say monotony, noticeable more particularly in the airs which, though written essentially on the diatonic scale, are all made to the same pattern of attack, development, and cadence, and fail to produce a lasting effect.

The part of Alim is written for tenor, that of Nair for soprano, Scindia is baritone, and Timur bass. Among the best numbers of the opera may be mentioned, in the first act, the duet between Scindia and Nair, which has an effective accompaniment, with a graceful subject allotted to the violins; and Nair's pathetic prayer, "O crudel, io non son rea." In the second act the duettino between Nair and Kaled, her maid of honour; and the adagio of the love duet between Alim and Nair, which rests on a graceful melody, though the too frequent repetition of the dominant phrase, "Stringimi al sen," rather mars the effect. The ballet music in the third act is insignificant, and without the scenic effects, gives us no idea of the Paradise of Indian gods. The fourth act, by far the best of the opera, contains Alim's romance, "Anima dolce e cara," and Scindia's now popular arioso, "O casto fior," and winds up with an effective *ensemble*, the finale being an Indian march suggestive of *L'Africaine*. The fifth act does not call for special notice.

Such are the outlines of Massenet's opera, the shortcomings of which have by no one been criticised more strongly than by his own countrymen. The *Roi de Lahore* gives proof of good workmanship, and shows considerable routine both in scoring and instrumentation; but it is deficient in really dramatic inventive power. It wearies by its excessive length, and though it may be more effective when condensed, yet the fact will remain that it is the work of talent rather than of genius.

C. P. S.

Foreign Correspondence.

MUSIC IN PARIS.

(FROM A CORRESPONDENT.)

PARIS, May, 1880.

THE seventeenth and eighteenth concerts of the Conservatoire produced fragments from *Sappho*, poem antique, by M. Louis Lacombe; Beethoven's G major concerto for piano, which was performed by M. Saint-Saëns; also Beethoven's C minor symphony; the "Inflammatus," from Rossini's *Stabat Mater*, had been promised in the programme, also the finale of the second act of *La Vestale*, but, owing to the indisposition of Mlle. Krauss, these were replaced by a beautiful chorus without accompaniment, "Gloria Patria," by Palestrina, and Weber's overture to *Oberon*.

On the 25th of April a public examination of the pupils of the Conservatoire was held, the programme of which was as follows:—Overture to Mendelssohn's *Midsummer Night's Dream*; air from Handel's *Julius Caesar*, sung by Mlle. Griswold; Sanctus from *La Messe Solennelle*, by Rossini. Fragments from Weber's *Oberon* (amongst which was an air sung by M. Lamarche); andante, and variations, and the finale from Beethoven's Kreutzer Sonata, executed by Mlle. Vacher-Gras and M. Rivarde; overture to *Zampa* (Hérold); Cavatina, *Un Ballo in Maschera* (Verdi), sung by M. Piccaluga; Duo from *Fernando Cortes* (Spontini), sung by Mlle. Hal and M. Fontaine; fragments from Handel's *Messiah*.

The last concert of the Society "De musique de Chambre" was held April 16th in the Salle Pleyel. The 39th quartet by Haydn was given; the 8th quartet by Beethoven, and Mendelssohn's trio in C minor, which was played by Mme. Massart (Professor in the Conservatoire), MM. Sandon and Raubaud. Mme. Massart played *ad libitum* the andante of the Concerto "Da Camera," by Alkan, and the first allegro of the Concerto in D minor by Bach.

M. Ernest Gillet, violoncello solo of the Châtelet Concerts, has lately been nominated "Officier d'Académie." At his

marriage, which was celebrated last Thursday in the Eglise Évangélique, Rue Chauchat, a musical solemnity was organised by M. Boussagol, harpist. A Cantique for two voices, by M. Octave Fouque, was sung, with accompaniment of several voices; a Méditation for organ, harp, violin, and violoncello, by M. Pickaert, organist of Notre Dame des Victoires, was played by the composer and MM. Boussagol, Wenner, and Frémaux; also a Cantique by M. G. Rupès, "Celebrons le Seigneur," was sung by M. Séguier.

The marriage of M. Gounod, son of the celebrated composer, also took place the other day, with a musical service at L'Eglise de la Trinité.

The laureate of the Concours de La Ville de Paris, which is held every other year, is this time M. Alphonse Duvernoy, who has obtained the prize of 10,000 francs for a grand orchestral and vocal symphony entitled "La Tempête." The other compositions were "Les Argonautes" (by Mlle. Auguste Holmes), "Cléopâtre" by M. Camille Benoit, and "Daniel" (by M. L. de Maupéou). The jury was composed of MM. Hérol, Préfet de la Seine (as president), Ambroise Thomas (director of the Conservatoire), De Bouteiller, Colonne, Délibes, Fouque, Franck, Gastinel, Godard, Guiraud, Hattat, Lamoureux, Lascoux, Leuraux, Litoff, Martial, Bernard, Massenet, Ortolan, Perrin, Saint-Saëns, and Michaux (secretary).

The new opera by Verdi, *Aida*, has had great success in Paris. The bâton which he used during the first performances has been presented to the museum of the Conservatoire.

Six "Conférences-Concerts" consecrated to "Wagner and his works," have been held in "La Salle Nadar." They have for the most part been attended by admirers of and believers in Wagner, who—all the more as national feeling in Paris is strong against him—conceived it to be their artistic duty to elucidate his theories, and as much as possible to help to make his music appreciated.

The Société des Concerts du Trocadéro have already announced eight grand concert-festivals of vocal, classical, and modern music, with 150 performers, which are to be given on the first and third Sundays of the months May, June, July, and August, at two o'clock in the afternoon.

A concert was given in the Trocadéro last Sunday for the benefit of "La petite-fille de Rameau," under the patronage and with the co-operation of MM. A. Thomas, Gounod, Reber, V. Massé, Délibes, Massenet, &c., &c. The orchestra was directed by M. Danbé and the composers.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, May, 1880.

As usual, the public examinations at the Royal Conservatoire commenced directly after Easter. Hitherto six concerts have taken place at the Gewandhaus, which will probably be followed by five more. On these six evenings we heard the following works performed by the pupils of the establishment:—twenty-three pianoforte solos, fifteen vocal solos, six violin concertos, three violoncello concertos, two *ensemble* performances for four and eight violoncellos, two *ensemble* performances for violins, and two choruses *à capella*.

On the whole these renderings were capital, bearing excellent testimony to the high and artistic aims of the establishment. Although praise is due to the greater number of these fifty-three performances, we must restrict ourselves to mentioning those ladies and gentlemen of whom, from the excellence of their renderings, we may expect to hear more in future.

Commencing with the lady pianists, we first mention Frl. Fanny Horowitz, of Leipzig, who gave a completely artistic rendering of Chopin's F minor concerto. Frl. Horowitz possesses brilliant *technique*, artistic temperament, feeling, and taste; in short, proved herself an excellent musician. Frl. Melanie Albrecht, of Leipzig, ranked next in her performance of Beethoven's G major concerto (cadenzas by Reinecke), which also bore the stamp of artistic maturity. Frl. Dorothea Grosch, of Libau, Russia, whom we mentioned last year, played Beethoven's E flat Concerto; we do not know whether this work

was beyond her power, or whether her playing was influenced by nervousness, but she certainly gave the Concerto better at the rehearsal than at the concert.

Of the gentlemen pianists, Herr Waugh Lauder, of Toronto, Canada, ranks foremost for his excellent rendering, particularly with regard to execution, of Beethoven's E flat concerto. Unlimited praise is due to the performance of Hummel's B minor concerto by Mr. Thomas Martin, of Dublin, whom we at present consider the most talented pupil at the Conservatoire. A musical and pleasing rendering was also given of Moscheles' eighth concerto (pastoral) by Herr Carl Wolf, of Merane. Mr. Walter Haynes, of Great Malvern, also distinguished himself by his performance of Mendelssohn's E flat rondo, Op. 29.

Of the violinists, Herr Thomas Michern, of Bucharest, whom we consider a thorough genius, gave Vieuxtemps' "Fantaisie Caprice" with perfect virtuosity. Of secondary importance were the renderings of two boys (fourteen years old); these were Hjalmar von Dameck, of Copenhagen, and John Rhodes, of Philadelphia; the first-named played Bruch's G minor concerto, the latter Mendelssohn's concerto, both boys evincing for their age highly important technical finish and certainty, as well as good tone and tasteful rendering. Lastly, we must mention as a praiseworthy performance that of Spohr's "Gesangscene," by Mr. John Dunn, of Hull.

Of the violoncellists, Herr August Bieler, of Hamburg, who played the third of Goltermann's concertos in B minor with taste and great finish, and Herr Ernst Lent, of Brandenburg, who contributed the concerto in A minor by Saint-Saëns, rank foremost. Strangely enough, Herr Oscar Hansen, of Porsgrund, Norway, who is really the most mature and musical violoncellist at the Conservatoire, gave a less satisfactory rendering of Raff's D minor concerto than we were entitled to expect from him.

Of the solo singers, Herr Nicolaus Popovics, of Caransebes, Hungary, displayed splendid vocal means. However, Herr George Dima, of Kronstadt in Siebenbürgen, is more advanced in artistic development. More particularly in the rendering of the recitative and aria, "Thus saith the Lord," from Handel's *Messiah*, Herr Dima proved himself a genuine artist, easily overcoming the difficulties contained in this work.

The vocal renderings by the ladies were, on the whole, somewhat inferior to those by the gentlemen; yet we may mention those of Frl. Laura Lohse, of Plauen, and Frl. Alma Siegel, of Saalfeld, both being good. In the sphere of *ensemble* music we heard some very excellent playing, both by violinists and violoncellists. The contributions by the chorus were unimportant.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, May 12th, 1880.

My first notice this time is due to the Beethoven monument. Its unveiling took place on May 1st. It stands in a quiet place beside the turbulent Ringstrasse, one side open with a view to a part of the Stadtpark, the three others bordered by some large private houses and the splendid academical gymnasium. The monument is one of the finest possible, a masterpiece by Caspar Zumbusch, the sculptor from Westphalia, the cast in bronze by Turbain. Beethoven is represented sitting, surrounded by the attributes of his genius—to the left Prometheus, to the right Victory with the laurel, both joined by a group of nine figures of children, emblems of Beethoven's music. Not far from the same place, in the Stadtpark, the statue of Schubert, erected some years ago, is to be seen. So that we can now boast of the statues of two heroes that may be envied by every town.

The concerts are now, with few exceptions, over. The chamber music closed with Hellmesberger's sixth quartet evening, with Mozart's quartet in C, Schumann's piano trio in D minor, and Beethoven's quintet in E flat. The evening afforded a great pleasure to all lovers of that sort of composition. Another concert of the Singakademie began with the cantata *Du wahrer Gott*, by Bach, and finished with Schumann's "Requiem für Mignon." The rest of the programme included two choruses for female voices by Niels W. Gade, from *Bilder des Jahres*, both very charming; and two choruses for mixed voices by Brahms

and Herbeck. Well received, also, were the Passacaglia for organ, by Buxtehude; and some pieces for piano, performed by the clever blind virtuoso, Herr Labor. The last piano concert was that of Herr Alfred Grünfeld, whom you have heard in London. For all that musical people were tired by so many enjoyments, yet his concert was remarkably well supported by a distinguished audience. His programme consisted of Brahms's quintetto in F minor and many smaller solo pieces, and great applause followed every number. Some days before we had a Schubert and Beethoven evening, arranged by the singer Fräulein Weyringer. At a concert by Herr Wallnöfer, a solid and active concert-singer, were performed songs and duets from the different works of Brahms—his "Neue Liebeslieder," and, for instrumental music, his new violin-piano sonata (Herr Director Hellmesberger and Professor Epstein), and three solos (Fräulein von Seemann). Ehrbar's elegant little concert-room was crowded, for the most part with ladies, and every performer had his share of applause. The dramatic and operatic school of the Conservatoire may be mentioned at last. Both showed great progress, and at the latter particularly some new talent was brought forward. The scenes were chosen from the operas *Trovatore*, *Prophet*, *Huguenots*, *Matrimonio Segreto*. Fräulein Stephanie Bermann, daughter of a Jewish cantor, from Hungary, produced the greatest interest. Young, with an attractive figure, sympathetic voice of great compass, fine dramatic feeling, and talent for acting, she astonished all by her delivery of the great duo in the *Huguenots*. She was formerly in the Conservatoire in Pesth. Since October she has been under the care of Professor Gänsbacher, and there is no doubt that she will be soon admired in a wider sphere, as another star of "light and leading."

The Hofoper celebrated the day of the festival of the unveiling of the Beethoven monument by a performance of the music to the Festspiel, "Die Ruinen von Athen," with the connecting poem by Robert Heller, followed by the opera *Fidelio*. The well-known numbers of the Festspiel were splendid—the dervishes' chorus, the Turkish march, and the march and chorus. The execution of the great *Leonore* overture was quite overpowering, as was, in fact, the whole performance of the opera, conducted by Herr Hans Richter, who left Vienna the next day for London. The rôle of *Fidelio* was performed by a *gast*, Frau Sachse-Hofmeister from the Hoftheatre in Dresden. She showed a fine musical education, a noble style of acting, and a melodious voice, which, however, has unfortunately lost something of its pristine power and splendour. Her next rôle was the countess in Mozart's *Figaro*. She gave her song very correctly, but the warmth of inspiration was somewhat wanting. Her reception was therefore not so hearty as on her first appearance. Her last rôle, *Aida*, will, no doubt, decide whether or not she is to have an engagement. A fine performance of Rossini's *Barbier von Sevilla* was given, with Fräulein Bianchi as Rosina. She is astonishing as a singer, but is wanting in the necessary noblesse in action. Herr Peschier, from Wiesbaden, was invited to sing Count Almaviva, and surprised all by his agreeable, flexible voice and good acting. Both singers were received with the warmest acclamation, and the rest of the characters shared in the applause. Herr Jäger, the well-known Siegfried singer, performed this time not only Siegfried in the said musical drama and in the *Götterdämmerung*, but also Sigmund in the *Walküre*. To show that he knows also how to sing in other operas, he risked Tannhäuser and Raoul. I say expressly "risked," as it was such indeed, particularly with the part of Raoul, his performance in which was somewhat lamentable. Viennese audiences never liked him as a singer—his voice is wanting every charm, not to speak of other defects. His partner in the last-named opera was Fräulein d'Angeri, who on that evening as Valentine took leave of Vienna, not being again engaged for the present. She gave an excellent performance, and was honoured in every way. Report says she will return to the Italian Opera. Meantime things have changed in the upper regions of the opera régime. The former minister, Baron Hofmann, has been nominated a general intendant over the two Hoftheatres. Director Jauner has sent in his resignation, and with the new season we shall have perhaps a general director over the theatres, opera, and Burgtheatre, in the person of Baron Dingelstedt, the well-known poet and (since 1870) director of the last-named theatre. I shall speak of this matter further in one of my next reports.

Operas performed from April 12th to May 12th:—*Romeo und Julie* (twice), *Freischütz* (its 417th representation in the Hofoper), *Barber of Seville* (twice), *Aida* (twice), *Lucrezia Borgia*, *Walküre*, *Hernani*, *Siegfried*, *Martha*, *Götterdämmerung*, *Tannhäuser* (twice), *Maskenball*, *Nachtlager in Granada*, *Huguenotten*, *Fidelio* (and "Ruinen von Athen," the music with connecting text), *Faust*, *Regiments Tochter*, *Stumme von Portici*, *Lucia*, *Weisse Frau*, *Afrikanerin*, *Tell*, *Hochzeit des Figaro*.

Reviews.

Phantasie-Stücke. Für das Pianoforte. Von XAVER SCHARWENKA. Op. 50. London: Augener & Co.

THIS, the latest piece by the famous pianist and composer, will by many justly be accepted as one of his best works. With the power of reserve, and which has been rightly said to indicate the greatest strength, Herr Scharwenka has shown in the six items which form the whole "phantasie" how masterly he can be in simplicity. There is no forcing of passages, difficult for any to accomplish but he who wrote them; and yet there is no loss, but perhaps, on the contrary, a distinct gain of effect. It is true that the numbers are not such as could be performed straight off by elementary players, but they present no insurmountable difficulties, and are of such interest and piquancy that the highest pleasure is derived from their performance, while the student might also con over their construction as examples of ingenuity in harmonic and melodic contrivance, with a considerable amount of profit.

As before stated, there are six pieces, each of different character. The first, an *Allegro non troppo*, is in triple measure, and has the key of A minor to start with. There is a second part in A major, which is very bright and fascinating in style, as indeed the whole number is. The second, in G minor, *Allegretto*, common time, both in key and character indicates a sort of independence from the first movement. The rhythm of this second number is novel, the melodies are fresh, and the harmonies clever. The third piece, in C major, *Allegro con fuoco*, as its title implies, is fiery and spirited, and of so powerful a theme, powerfully treated, yet with some tenderness and expression withheld, that it may be said to be a combination of Mendelssohn, Beethoven, and Scharwenka. The episode in A flat is introduced in the most artistic style, and the return to the original key and theme is a stroke of genius.

No. 4, in A flat, *Allegro con spirito non troppo*, need scarcely be described at all, for its appearance in the Supplement will enable our readers to judge of what is its character and purport. The unusual close upon the dominant of the key is so ingeniously brought about that it does not fall upon the ear like a piece unfinished, not as suggesting a desire for the return of the first section closed by the double bar. This, of course, can be repeated by those whose sense of key tonality is not satisfied without going back to the originally proposed key.

The *Andante*, No. 5, opens in a manner unusual, but very characteristic and original. At first in common time, in the key of E minor. The key-note alone commences, and is followed by a chord of 7, 5, 4, on F sharp. The change to 9-8 time has a pathetic effect, and when the same rhythm is used with the subject in the major of E, the effect is delicious. This may be followed by the sixth piece, in B major, which concludes the work, the contrast of key and character fully justifying the union. As a whole the *Phantasie-Stücke* are beautifully written, fresh in idea and treatment, and conclusive evidence of the glowing originality of the author.

Air de Pergolèse. Transcrit pour le Piano, et joué dans ses Concerts, par XAVER SCHARWENKA. London: Augener & Co.

THE manner in which Herr Scharwenka has harmonised and arranged this charmingly pathetic melody, "Nina," is worthy of all praise. He has in no way kept the theme out of sight, as it were, but has presented it in a manner well calculated to set off its beauties, just as the admirer and possessor of a fine

picture, who desires others to share his admiration, would be careful to place it in such a position and with such surroundings as would be best fitted to exhibit it under the most favourable circumstances and to the greatest advantage.

Chopin's Works. Edited by H. Scholtz. Leipzig: C. F. Peters. (London: Augener & Co.)

As a supplement to the remarks we have already made with regard to this edition the following opinions of three great connoisseurs of Chopin in some letters addressed to Hermann Scholtz will be read with interest:—

Bülow writes, dated Leipzig, 4th January, 1880:—"I have already commenced to get more closely acquainted with your praiseworthy work," and he adds, "Probably Peters will again be first in the competition."

Henselt sends from Petersburg the following lines (10th January, 1880):—"It would have astonished me if that what you have done for the Chopin edition had been less excellent. If I am obliged to speak about anything it would be about too much conscientiousness—except this, and I can spend nothing but praise on it."

Finally, *Liszt* begins his letter, J. J. Weimar, 29th April, 1880, as follows:—"With sincere pleasure I praise and recommend your edition of Chopin."

Songs and Dances. Twenty small Pianoforte Pieces. By ADOLF JENSEN. Op. 33. Books 1 and 2. Revised by JOHN FARMER (Harrow Music School Series). London: Augener & Co.

A MOST agreeable feeling for melody, and a due respect for the graces of rhythm, characterise these twenty small pieces. They are called—1, Affection (Widmung); 2, Trumpet-piece (Trompetstücklein); 3, Intermezzo; 4, Ländler; 5, Elfriduna (Reigen); 6, Romance; 7, 8, First and Second Waltzes; 9, another Intermezzo; 10, Song (Lied); 11, Minuet; 12, Children's March (Kindermarsch); 13, Hungarian Melody; 14, Waltz; 15, Barcarolle; 16, Ländler; 18, Cradle Song; 19, Polonaise; 20, Evening Song. The titles thus quoted indicate the varied character of the pieces, while the nature of the pieces themselves, now Mendelssohn-like and now Schumannesque, with a considerable degree of originality, is altogether pleasing and winning. They have been revised for teaching purposes by Mr. John Farmer, and will doubtless satisfy those who require moderately difficult pieces for the purposes of education.

Grande Marche Triomphale pour piano. Par ALBERT PIECZONKA. London: Augener & Co.

REGARDED as a march alone, the composition now before us is worthy of some consideration. It is spirited, bold, dashing and fiery, with the rhythm well marked and kept up, and a swing in the melody which is absolutely necessary as a primary ingredient towards success. As a pianoforte piece it possesses equal claims to consideration for the opportunities it presents to the student for the conquest of certain mechanical difficulties, such as the repetition of notes with changing fingering, crossing and alternation of hands, octave playing, and the simulation of orchestral effects upon the pianoforte, as far as can possibly be attained. Here it might be noted that the character of the composition is such as could make it particularly effective were it to be scored for a band, in which case it might be made available for even a more extended use than it will gain in its present form.

Wreath of Songs. Short Transcriptions by D. KRUG. London: Augener & Co.

FOUR more numbers have been added to this interesting and useful series of capital teaching pieces, Nos. 13, 14, 15, and 16. The themes selected for the first two are the popular tune to "Jerusalem the Golden," and the "March of the Men of Harlech." To the simple subject are added variations of an equally simple character, such as are not inconsistent with the

matter in hand, or beyond the reach of young aspirants to musical skill. The well-known melody called "Rousseau's Dream," and Avison's famous air, "Sound the Loud Timbrel," form the subjects of the fifteenth and sixteenth numbers of this well-remembered, because useful, collection of pieces. Like the former numbers of the series they are well arranged, and may be employed with confidence for the purposes of teaching. The melodies are well laid out, and the variations few, and comparatively easy for young players.

Robert Schumann's Symphonies, arranged for Pianoforte Duet. By ERNST PAUER. London: Augener & Co.

IN the March number of the MONTHLY MUSICAL RECORD attention was directed to Mr. Pauer's excellent adaptations of the four symphonies of Schumann, and the ingenuity and ability he had exercised in preserving all the original figures and points in the scores, a task of no mean difficulty and trouble. In the May number notice was taken of the arrangement of the first of the four symphonies in the form of a pianoforte duet. It is our pleasing duty to say that the set is now completed, and the four symphonies are completed by the same skilful hand, and published as duets.

It will be readily understood that much could be written upon the subject and character of each and all of the works were it within the scope of the present purpose so to do. This, however, would be for the most part a work of supererogation in this place, more especially as the thing has been so ably done upon a former occasion. It is, therefore, only necessary to direct the attention of the reader to those analyses which contain most that is likely to offer food for thought and a proper understanding of the aims and objects of the composer in these four masterworks. For the reason that it is unnecessary to speak of that which all men know, or to praise that which every one accepts as being of the highest order of merit, no further remarks will be offered concerning the works themselves. The arrangements alone should occupy attention. As these will be best assessed by a practical acquaintance, the best purpose will be fulfilled if we recommend our readers most strongly to buy them and judge for themselves. They must indeed be difficult to please if they do not award the highest praise to Mr. Pauer for his clever and ingenious adaptations.

Zwei Menuetten für das Pianoforte. Componirt von XAVER SCHARWENKA. Op. 49. Arranged as Pianoforte Duets by the composer. London: Augener & Co.

WHEN these minuets were published in their original form, for two hands, we had the pleasure of calling attention to their exceeding rare merit. What was then said may be now repeated without alteration in any degree other than may come from a renewed acquaintance and as confirming a former judgment. The minuets, though in an old-fashioned form, are remarkably new and piquant in their treatment. There is nothing strained or far-fetched, no timidly slavish observance of an accepted pattern, but all is free-flowing and spontaneous. The evidence of careful thought and masterly use is apparent in every bar to those who look below the surface, while those who regard the work as pleasing music and music to please cannot fail to remark the absence of effort or labour. That which was noteworthy in the original form becomes more marked in this new arrangement for four hands. All the points become, as it were, "jewelled" by this expanded process, with a consequent accession of brilliancy. The duet, like the solo, is dedicated to Miss Helen Hopekirk, by whom the E minor was first played in public in England.

Handel Album. Containing Extracts from Instrumental Music by Handel now rarely performed. Arranged from the Scores for the Organ by W. T. BEST. Book III. London: Augener & Co.

THERE are eight most interesting pieces in this third book of the Handel Album:—1, The March from *Richard Cœur de Lion*; 2, the Sinfonia from the third act of *Almira*; 3, the Allegro from the Water-Music; 4, the Adagio and Fuga from the ninth

Solo Sonata; 5, the Triumphal March from the opera of *Scipio*; 6, the Gavotte from the overture to the opera *Lotario*; 7, an Arietta from the second act of the opera *Rodrigo*; and 8, the Gavotte from the opera of *Alcina*. With the exception of the March in *Scipio*, perhaps none of the pieces included in the present section are well or popularly known, and that is scarcely so great a favourite with organists as it deserves to be. The character of the other pieces is sufficiently excellent to warrant their preservation and introduction into such an album as this is. Organists will rejoice to be made acquainted with them in the form which Mr. Best has so admirably adopted, for there is not much music in existence so effective for the organ, or more gratifying alike to performers and audience than that of Handel.

Compositions for the Organ, by J. C. TILLY, Mus. Doc., Oxon.
London: Augener & Co.

Of the two pieces in this primary list the first is a fugue in A, written on two subjects, the first of which is a portion of the psalm-tune "Hanover," the second is an introduction and fugue alla marcia. They are the work of an evident expert. The subjects are very ably treated, the counterpoint is especially most ingenious, albeit it is a little old-fashioned; nevertheless they are wonderfully well written, effective for the organ, and offering by their construction a splendid lesson both in counterpoint and fugue.

Études Mélodiques et Progressives pour le Violon. Composée par F. MAZAS. Op. 36. Revues et Doigtées par F. HERMANN.
Leipzig: C. F. Peters. (London: Augener & Co.)

So great in number and so varied in character are the works sent forth from the press for the benefit of the student in music at prices which are no hindrance to the humblest or which make slight demands upon the scantily-filled purse, that want of dexterity can only be the result of persistent ignorance, which will not seek for nor take advantage of the means provided. It is true that superiority in skill can always be best attained from an expert master whose experience teaches him how to adapt the knowledge sought for to the capacity of the searcher, but a decent amount of proficiency may be attained by those who have not the advantage of a master's overlooking. This is chiefly due to the existence of guide-books, tutors, and methods, in all forms, at all prices, and for every degree of technicality. The work now before us is specially adapted to the needs of the independent student of the violin, who, having gained some knowledge of the primary technicalities of the instrument, is desirous of extending his acquaintance with some of the others he would be likely to meet with, in the course of practice as distinct from study. Without in the least degree advocating the continuance of study of any sort without the guidance of a master, we can with confidence recommend these "*Études Spéciales*" for the private use of players tolerably advanced. All that is useful to know, and all that can be taught by book, as regards the variety of bowing and other effects, is here indicated. The student is led by pleasing pathways to attain the object he desires. There are thirty separate pieces, so that there is no lack of material for the student to work upon. In fact, if he steadily perseveres in the conquest of these exercises, with or without a master, he will find himself possessed of greater freedom at the end of his task than he was at the beginning. To smooth the pathway lying before him, Herr Hermann has carefully revised and marked the fingering, so that the edition is as complete as it is valuable.

Narcissus and Echo. A Dramatic Cantata. Composed by EDWIN C. SUCH, Mus. Bac. Cantab. London: Novello, Ewer, & Co.

THE story which forms the subject of this cantata is the classic legend thus told in the argument prefixed to the music:—"The nymph Echo had often deceived Juno by engaging her in conversation while Jove was pursuing his intrigues. For this she was deprived of the control of her voice, so that she could only repeat the words of others. She then became enamoured of

Narcissus, a beautiful youth, but totally inaccessible to the feeling of love. Finding her passion unreturned, Echo pined away till nothing remained of her but her voice. The goddess Nemesis, to punish Narcissus for his insensibility, caused him to fall in love with his own image as he saw it reflected in a fountain. Unable to embrace the shadow, he too pined away, and was changed to the flower which bears his name."

Such a theme as this is capable of a considerable amount of clever treatment when properly approached. Mr. Such has clothed his words with graceful music well laid out for the voice, with interesting accompaniments, and having moreover a true regard for the spirit and sentiment of the words. There is also a considerable amount of character in the several movements and numbers which would greatly help to find favour for it when it is performed. Among these the song for Narcissus, "Hence, foolish nymph," though recalling other writers by its rhythm, has considerable originality; as also has the song for Nemesis, "On the swift rushing storm," and there are many other points which would be sure to claim attention. Fancy, ingenuity, and nice musical feeling, characterise the whole work, which is a pleasure to read, and would doubtless be equally pleasant to hear. The whole work is divided into fourteen numbers; and it is a well-deserved tribute to the skill with which the composer has done his work when it is said that there is not a superfluous number nor a superfluous or ill-placed bar in any number.

Silvia: an Idyl. By SEWARD MARINER. Set to Music by LOUIS N. PARKER. Op. 5. London: Weekes & Co.

THIS idyl, or cantata, is a very commendable piece of work as a whole, and one which ought to command attention from choral societies in search of an interesting and pleasing work. By way of preface there are some quaint lines quoted as by Herrick—

"Make haste away, and let one be
A friendly patron unto thee,
Lest, rapt from hence, I see thee lie
Torn for the use of pastry,
Or see thy injured leaves serve well
To make loose gowns for mackerel,
Or see the grocers, in a trice,
Make hoods of thee to serve out spice."

Here it may be said that there is so much modern "spice" in these words that the author of the "*Hesperides*" would smile to find himself charged with the authorship. Whoever was the author of the lines is a question which need not detain us now. The fear expressed—which the musician has adopted—need not really alarm him, for, rightly placed, the work will become popular. The story is of unrequited love, a "woful hunting," a rude and hardy hunter, a forced marriage, a death at the altar, and a maudering poet left forlorn. All this is told in the mildest and most vague form in the verses, as though the author deemed it necessary to fulfil the conditions implied by his *nom de plume* Seward Mariner, and to be a mariner all at sea with his subject. He makes love to be of the female sex, contrary to all precedent, introduces such cockney rhymes as "holloa" and "follow," "woos" and "refuse," and ekes out his rhythm with a needless "oh!"

"There is not a huntsman who gaily doth ride
But knows what a maiden will do, oh!
And your pretty maid,
Who seemeth afraid,
Is hoping that love will pursue, oh!"

This is almost of a parallel line of beauty with the words and sentiment of the poem of the "May Queen" which Sterndale Bennett set to music. Strangely enough, the music also, without being in any way like, somehow recalls the same work to mind. Perhaps the composer took it for his model. This, however, is a matter of little consequence, as nine-tenths of those who sing or play "*Silvia*," will not be reminded in any way of the prototype, if such it was. Mr. Parker's music is never profound, nor does he torture and twist a poor little idea to make it fit in with any proclivity towards the modern mystic school, which is nothing if it is not obscure, and never anything worth attention when it is that. He has a fertile flow of pretty melody, understands how to write effective music in parts and by contrast

He makes his accompaniments interesting and bright, and so fulfils all that can be expected in a work of the sort. The chief parts are written for the customary quartet of voices, and there is pleasant work for the chorus. It is shapely in the construction of the several pieces (there are nineteen numbers in all), there is a fair division of work for the soloists, and it is so agreeably designed that it would be a hard matter indeed if it did not find many admirers, and help to make the name of the composer well known, and never be made into "loose gowns" or "hoods," or "torn for the use of pastery."

A Dictionary of Music and Musicians. Edited by GEORGE GROVE, D.C.L. London: Macmillan & Co.

THE tenth number of this publication contains the conclusion of the article "Mozart," which is in every respect worthy of the careful and genial hand of the author, Dr. Pohl, of Vienna. He treats the subject as one who is as thoroughly conversant with it as though he were recapitulating a series of events to which he was an eyewitness or a participator, and not as one who has collected the material and so constructed his story. There is all the geniality in his remarks as well as the interest which follows the relation of personal experience to an admiring and appreciative audience. Although, like the Mendelssohn article, it is a trifle too long for a work of the kind in which it appears, like it also there is little that could be well spared. There are several other interesting biographies of lesser musicians, good accounts of musical societies, libraries, and publications, as well as home as abroad. The article on "Music Printing" appears to be chiefly compiled from the preface to the collection of printed music in the Caxton Exhibition of 1877, and some articles in the *Musical Times* of the same year. There is one error in the description of "Watts' Musical Miscellany," London, 1729. The music in that work was not printed from types, but from plates. The words are of the usual types printed on the printing from the plates, as may be seen in many places where the words do not "register." Moreover, in many copies the impression of the edges of the plates are yet to be traced. Also it may be said that Messrs. Clowes used Cowper's process of printing the staves and notes separately, this would account for the stave lines being more perfectly united than before in the pieces issued from their press. Among the smaller articles, that upon the "Niederheinische Musikfeste" will be read with interest, and many of the purely technical terms are fairly well described. The article on "Notation" is good, but marred by the affectation of obsolete and unwarrantable spelling, which the editor should have exercised his power to alter, more especially as it does not match with that of the other articles in the work. Speaking of notation, the author says, "Our recognised system is an universal language, common to all civilised countries; whereas the empirical methods which have been proposed as substitutes for it are, like the tablature for the lute, fitted, at their best, only to answer some special purpose, often of very slight importance. The 'Tonic Sol-fa' system, for instance—even setting aside the grave faults which it shares with the older alphabetical method, long since condemned—could never be used for any other purpose than that of very commonplace part-singing, while the time spent in acquiring it could scarcely fail, if devoted to the study of ordinary notation, to lead to far higher results."

There are several capital articles in this number, not the least of which is the instalment of "Opera," which concludes the part, and which promises to be exhaustive and good.

Concerts.

PHILHARMONIC SOCIETY.

EACH programme of the Society has a sort of interest more or less historical, and the time will come when even those apparently possessing little or no character out of the usual way will be regarded with curiosity, if not admiration.

The programme of the fifth concert, on April 28th, was as follows:—

Concert Overture, No. 8 (MS.), "A Recollection of the Past" (*Chas. E. Stephens*), first performance in London. Recit. and Aria, "Lusinghe più care" (Alessandro) (*Handel*), Miss Lillian Bailey. Concerto for

two Pianofortes in E flat (*Mozart*), Miss Anna Mehlig and Mr. Walter Bache. Aria, "Mentri ti lascio" (*Mozart*), Herr Henschel. Concerto for Violin, No. 1, Op. 26 (*Max Bruch*), Violin—M. Emile Sauret. Scottish Symphony, No. 3 (*Mendelssohn*). Duo, "Oh, that we two were Maying!" (MS.) (*Henschel*) Miss Lillian Bailey and Herr Henschel. Overture, "Les Abécérages" (*Cherubini*).

Mr. Stephens, well known as a teacher, and as a musician of sound common sense and of considerable taste, made only one error with regard to his Overture, played for the first time on this occasion. He has endeavoured to explain the reasons which induced him to write certain passages in his music. It would have been altogether better had he refrained from offering any explanation other than the mere title affords. The audience would have found out something in it which fitted their fancies, and would have enjoyed the music accordingly, as it deserved to be enjoyed. The composer, also, would have been spared the pain of reading comments upon his choice of a subject, which have been freely made at the expense of taste and judgment. The music is good and interesting, and the scoring capital. The design is form-like and shapely, and the whole is pleasing. If it is given again at any time or place, it may be suggested that the unhappy description of it printed in the programme on this occasion, be omitted, and relegated to the "comminglings" of the waste paper basket. Mozart's Concerto for two pianofortes and orchestra, now very rarely heard, was given by Miss Mehlig and Mr. Walter Bache in a satisfactory style; and the violin Concerto of Max Bruch, No. 1, played by M. Sauret, had as much advantage as possible. The adagio was given with the best effect by M. Sauret, but there was a want of clearness in his passage playing. It was brilliant, it is true, but it was also dazzling, for the brightness made the form indistinguishable. Mendelssohn's "Scottish Symphony" was well and quickly played, Mr. Cusins leading his forces with even more than his customary effect. Of the singing of Herr Henschel and Miss Bailey it is sufficient to say that it served as a make-weight in a concert which was good enough without it.

On the 19th of May the sixth concert was given, with the instrumental items subjoined:—

Overture *Leonora*, No. 3 (*Beethoven*). Concerto for Violin, No. 2 in D minor (*Spohr*), Violin—Herr Ludwig Straus. Concerto for Pianoforte in G (*Rubinstein*), Pianoforte—Mlle. Vera Timanoff. Symphony in E minor (MS.) (*Arthur Sullivan*). Overture, *Euryanthe* (*Weber*), Vocalists—Mme. Caters-Lablache and Mr. J. Maas.

Of the two Overtures which opened and ended the concert it is scarcely necessary to say a word. Silence, however, would imply an injustice, and as the performance of each was excellent, due praise should be offered. The Concerto in D minor, played by Herr Straus, brought with it a large amount of delight. His technique was clearly shown, his execution admirable, especially in the "double-stopping," but there was a want of refinement in the reading of the work as a whole; so that all that can be said is that the pleasure which arose came from hearing a Concerto not very frequently played, given in a style which afforded the most accurate notion of its merits. In its way it was, however, more interesting, because more orderly and sequential, than the Rubinstein Concerto for pianoforte, just as the organised movements of a body of soldiers are more pleasing than the miscellaneous motions of a promiscuous crowd. Each member of that crowd may, it is true, be individually of greater importance than any or all of the members of the body moving with regularity, but his importance or value cannot be judged by a transitory sight or contact. Rubinstein gives only transitory sights of beautiful themes, and they pass away like faces in a crowd, exciting an interest in them never to be expanded. All, therefore, that can be said of the composition is that there is material enough to make many concertos were it properly employed, and not effaced as soon as it is proposed, and that it permits of the best possible exhibition of the skill of the interpreter, for Rubinstein, as well as any one, knows how to write effectively for the piano. The young lady, Mlle. Timanoff, who performed the solo, is an executant out of the usual course. She plays in what may be called the style of Tausig, that is to say, with brilliancy, fire, dash, and a perfect self-possession. What she is able to do in the way of expressive playing remains to be seen, as the Concerto did not admit of any such exhibition of feeling. She plays passages skilfully and neatly, and without any over-demonstration, and she so won the hearts of all her audience that they recalled her again and again. The symphony was Mr. Sullivan's E minor, written so long ago as the year 1866, at a time when enthusiasm and love for art went hand in hand, and before the discovery of that vein of commonplace popular tune which ought to have been long since exhausted. It was well played and well received. The vocalists were Mme. De Caters-Lablache and Mr. Maas. The former is a daughter of the once famous and, in more senses than one, great basso of the operatic stage. She recalls her father vividly to mind by her personal appearance, as well as in her artistic style of singing. Her

voice is a mezzo-soprano, but she made the mistake of choosing soprano songs. Mr. Maas sang Lohengrin's song to the Swan, and Verdi's air, "Ah, si ben mio," with all possible effect.

THE MUSICAL UNION.

THE concert of April 27th produced the quartet in D of Mozart, No. 10; the pianoforte trio in E flat of Beethoven, Op. 70; Popper's gavotte in C, beautifully played by M. Lasserre; and Beethoven's quartet in C, No. 9, Op. 59. The executants were Mme. Montigny-Rémaury, Messrs. Papini, Wiener, Hollander, and Lasserre. The performance was a perfect treat, for the players were perfectly *en rapport* the one with the other. Perhaps the most interesting features of the concert were the solos given by Madame Montigny-Rémaury, namely, Chopin's prelude in D flat, No. 15; a piece by Scarlatti in G, Schumann's Papillon, and a Styrienne by Adler. Each of these was presented in that perfect, genial, expressive, and artistic style for which the accomplished player is deservedly famous. The Styrienne especially, a new and charmingly fresh idea delicately treated, was performed in that graceful manner which might be expected from one who has absolute command over the resources of the instrument, and who brings the highest intelligence and most agreeable refinement to bear upon the interpretation of every work selected by her.

At the concert of the 12th of May Herr von Bülow was the solo pianist, and as the gifted player is usually pleased to exert himself to the best at these meetings, the audience were enabled to enjoy a most beautiful and poetical rendering of Beethoven's trio in D, Op. 70, No. 1, for the artists associated with the great pianist in the execution of the work seemed to be moved and inspired by his enthusiastic example. He also played with all due brilliancy some pieces by Chopin and Liszt, and succeeded in imparting a temporary interest to a somewhat laboured, not to say dull, composition by Brahms, a scherzo in E flat minor, Op. 4, in which the composer seems to have forgotten the meaning of the word by which he was pleased to call his piece, or was anxious to obtain a certain amount of novelty by finding a new interpretation for it.

Mendelssohn's quintet in B flat, Op. 87, was most splendidly played, with the final movement omitted, because some one or other finds it to lead to a sort of anti-climax. Of the propriety of the omission it is not necessary to speak, nor is it worth while to offer any blame for it. There was enough in the programme to compensate for the loss, in the Haydn quartet in F, No. 82, as well as in the other works given. Haydn's music, in this case vigorous and spirited, as well as pleasing and genial, was very happily given; and the whole concert proved to be a perfect well of enjoyment to those present.

MR. GANZ'S ORCHESTRAL CONCERTS.

EVER alert to produce novelty, Mr. Ganz brought forward at his second concert an Overture hitherto unheard in England, "Pen-thesia," by Carl Goldmark, the composer of "Die Ländliche Hochzeit" and other works. The Overture, which aims at the description in music of the love of the Queen of the Amazons for Achilles, and her subsequent death on the battle-field, is full of unquestionable power, only marred, perhaps, by a want of unity or speciality of style. There are many passages of great breadth and poetic feeling, but the fondness of the composer for violent and perpetual modulations, harsh, unprepared, and often unresolved discords, makes his meaning displeasing where it is not absolutely obscure. The scoring is, however, very fine, and a better acquaintance with the Overture may result in a more general acceptance.

A new Concerto by M. Saint Saëns was promised for this concert, but not being completed in time, the gifted composer and player introduced his first Concerto in D major, which had the equal advantage of novelty, inasmuch as it had never been before played in England. It is a remarkably clever piece of writing, not so fully form-like as many would like to hear, but abounding in effects which are full of talent. It was played by the composer with wonderful fire, but, in the last movement especially, at almost too great a pace to bring calm enjoyment. As Mr. Sims Reeves, who was announced to sing, was prevented by illness, a slight change in the programme became necessary. Mrs. Osgood sang a song from Weber's *Euryanthe* which did not quite suit her, and some melodies by Liszt and Sullivan; and Mme. Montigny-Rémaury, with M. Saint-Saëns, played in the most astonishing and delightful fashion some variations on a theme by Beethoven for two pianos, like as though one mind animated the two performers. A capital and spirited performance of the Pastoral Symphony, and of the *Midsummer Night's Dream* overture, completed the programme, the whole of which Mr. Ganz conducted.

RICHTER CONCERTS.

THE first of the Richter Concerts was given on May 10th at St. James's Hall, under the direction of Herr Hans Richter of Vienna, one of the most able among the conductors of the present day, as he is enabled so to control the forces under his command as to make them follow his sway with regard to the reading of a score. For these concerts he has the services of as good a band of instrumentalists as it is possible to get together, so far as obedience is concerned. Individually there are few among them with whom a London audience has much acquaintance as performers; but as their own peculiarities are as nothing compared with their loyal following of their leader, nothing more on this occasion is expected or desired of them. At the opening concert two Symphonies were given, Beethoven, No. 1, in C, and Schumann in D minor. It is but fair to say that the performance was very good, all due regard being paid to the lights and shades in the several passages. There are some old-fashioned musicians who cannot wholly accept Herr Richter's changes of the *tempi* as altogether in conformity with traditional use. At the same time it must be said that he brings out several points not before brought out so effectively. This question still remains: Is it worth while to make a sacrifice of the breadth of effect for the sake of calling attention to some little points in the score? Is it not like disregarding the general appearance of a handsome man, and paying attention only to his anatomy? Such a process would, of course, possess particular charms for the experts; but will it be likely to please the general public? Every musician will be grateful to Herr Richter for his having shown the possibility of bringing out effects in the most artistic fashion even with what without offence may be called a *scratch* band, more or less unaccustomed to work with each other except on these occasions. A perfect knowledge of the score in all its details is implied, and all admiration for Herr Richter's ability is offered by the enthusiastic reception of his efforts. The power of grasp is after all only a question of limited experience or of special acquaintance with particular works. Thus it was that the Schumann and Beethoven symphonies were enjoyed, even by those who could not wholly agree with the conductor in all his reading of their works. Whether it was that he had not been able to influence his band with a like admiration for Mr. Hubert Parry's Concerto in F sharp major—which, produced a short time ago at the Crystal Palace, was duly noticed in these columns—or whether the work was one which excited small sympathy, being by an English composer, and the only thing of the kind allowed in the series, are questions which force themselves upwards, more especially as the performance as a whole was scarcely so good as that given under the baton of Mr. Manns. It is not necessary to stay and ask if the likings of the directors and conductor are only of one quality, or whether they be cosmopolitan. Here is the fact, the "Meistersinger" prelude was distinctly the best performance at this first concert, thus proving that for the proper representation of Wagnerian ideas in scoring, no better leader, no better interpreter than Herr Richter has ever yet presented himself before a London audience. It may be added that Mr. Dannreuther played the pianoforte part of the Concerto of Hubert Parry, and that Herr Frantzen accompanied two songs by Brahms which Herr Henschel gave.

The second concert took place on May 20th. Cherubini's *Anacreon* overture, Beethoven's second symphony in D, Spohr's dramatic concerto—the solo beautifully played by Mme. Norman-Néruda—and Wagner's "Siegfried Idyll." These, more or less familiar to English audiences, were made welcome by careful and appreciative renderings. There was a novelty in the shape of a serenade for orchestra, by Robert Fuchs, a young musician now living in Vienna. There was nothing very original either in idea or treatment in his work, and it seemed to be afforded a hearing on the possibility of his becoming clever some day or another, and that the "art director," as he is somewhat bombastically called, may gain a certain amount of credit for having introduced his work for the first time to the English public. If he can do nothing better, it may also be for the last time. There were two very indifferent songs by Brahms, sung by Miss Bailey, and Herr Richter conducted. The attendance was rather poor.

The third concert, on May 24th, was better attended, thus showing that there was more attraction, or that the public had become more acquainted with the character of the entertainment offered.

The same refinement of reading enabled the audience to enjoy the most finished renderings of the "Italian" and "Eroica" symphonies it is possible to conceive, Herr Richter conducting, as before, without a book, yet showing by his alertness that he knew the score in all its details. Herr Henschel sang two songs by Wagner, the "Dutchman's" Soliloquy and Pogner's Address, from the *Meistersinger*. Perhaps the most interesting feature of the whole evening was the performance by Herr Scharwenka of his own concerto in B flat minor. He has played it before in England,

but never with such verve, fine delicacy, power, or command over the resources of the instrument. His reception was in the highest degree most enthusiastic. The audience would have had an encore for the scherzo, which always seems to be the favourite portion of the work, had he been willing to concede it. As it was they contented themselves with recalling him three times at the conclusion.

But great as Herr Richter is as a conductor, he has probably not been well advised as to the arrangements. A little explanatory note would seem to be necessary in the programmes as to the different meanings attached to the words "director" and "art-director." The functions of a director or a conductor such as he is all can appreciate and understand, but an "art-director" might possibly be so called after the fashion of the old "art department," because they were said to depart from all principles of art. So the duties of an "art-director" may possibly be to direct all that is of an artistic character to take another road, as there could scarcely be need of more talent than that of the eminent conductor. Two brilliant stars do not excel in the same hemisphere. The director is a luminary that would dazzle all others, and the art-director would only shine near such a star with a borrowed or reflected light derived from the superior planet's rays. However, there may be some occult meaning in the newly-invented office unintelligible to ordinary mortals, intended to give an importance which may be manifested more distinctly later, and which will explain why this new office is regarded as only next in importance to that of the conductor, and leaves little room for the names of artists of European fame, which are so set forth that they might possibly be overlooked did not the public know how to value such announcements.

Musical Notes.

"THE last concert in Exeter Hall" was given by the Sacred Harmonic Society, *Israel in Egypt* being the work performed, under the direction of Sir Michael Costa. Miss Marriott, Mrs. Suter, Mr. E. Lloyd, Mr. Cross, and Mr. Hilton, were the vocalists. The choruses were splendidly sung, and created a wish that the Society, when it finds a new home, may enter upon a lease of life as vigorous and as influential as that it has enjoyed for so long a period in its old habitation.

MR. F. COWEN's cantata, *The Corsair*, composed originally for the Birmingham Festival of 1876, was performed at St. James's Hall on May 5th, under the baton of the composer, with all possible success.

MME. FRICKENHAUS, a clever and accomplished pianiste, has given a series of chamber concerts, assisted by Messrs. Ludwig, Daubert, Leigh, and others, at which her own playing has been the theme of general and well-deserved admiration.

DR. PARRY's *Emmanuel*.—The London Welsh Choir, on Wednesday evening, 12th May, gave at St. James's Hall the first performance of *Emmanuel*, a new oratorio composed by Joseph Parry, Mus. Doc., Cantab., Professor of Music at the University College of Wales; libretto by Dr. William Rees (Gwilym Hiraethog), English version by Professor Rowlands, B.A. The London Welsh Choir, formed principally with the object of rendering all the assistance in its power to bring out in London new works by Welsh composers, gave a good reading of this new and well-written work. The principal artists were Miss Mary Davies, Miss Marian Williams, Miss Robinson, Miss Evans, Mr. W. Shakespeare, Mr. B. Davies, and Mr. Lucas Williams. Mr. Weist Hill led the orchestra. The choir director was Eos Morlais, and Mr. R. S. Hughes was at the organ. The oratorio, which was conducted by the composer, is very interesting, more perhaps as an evidence of possible than of now declared ability. The influence of the study of Bach, Handel, Mendelssohn, and even Wagner, is in more than one place apparent; but Dr. Parry knows how to write well and effectively for voices, and has a commendable idea of scoring. With growing years will come increased experience; and as the composer appears to be earnest and painstaking, his countrymen will doubtless have reason to be proud of him in the future.

It will be remembered that in 1862 the University of Dublin led the way, and introduced the following literary preliminary examinations for graduates in music:—(1) English composition, history, and literature; (2) a modern foreign language (French, German, or Italian); (3) Latin or, instead of it, a second modern language; (4) arithmetic. We understand that after the present year (1880) the literary qualification will be raised, of which due notice will be given.

A SUBSCRIPTION has been opened in order to erect a statue in honour of the memory of Dalayrac in one of the public squares of Nuret, the native town of that composer.

THE Niederrheinisches Musikfest took place on May 16, 17, and 18, at Cologne, in the Gürzenich-Saale, under the conductorship of Dr. Ferd. von Hiller. Fräulein Adele Asmann, of Berlin; Dr. Josef Joachim, of Berlin; Dr. Krauss, of Köln; Friedrich Lissmann, of the Stadt-Theatre in Bremen; Frau Marzella Sembrich, of the Royal Hof-Theatre in Dresden; Mme. Clara Schumann; and Herr Henrik Westberg, of Paris, were the principals. The programmes were—for

May 16th—Overture, "Weihe des Hauses" (Beethoven). *Israel in Egypt* (G. F. Handel). May 17th—Symphony, No. 8 (Beethoven). Andante for string orchestra (F. Haydn). "Die Nacht," hymn (F. Hiller). Clavier Concerto (R. Schumann). Mme. Schumann. Püngst Cantata (F. S. Bach). May 18th—Overture, *Gekroevet* (R. Schumann). Tenor Aria, "Costi fan tutte" (W. A. Mozart). Herr Westberg. "Schicksalslied," for chorus and orchestra (F. Brahms). Ständchen for strings (F. Hiller). "Kreuzzug," with orchestral accompaniment (F. Schubert). Fräulein Asmann. Symphony, A minor (Mendelssohn). Bass Aria (Herr Dr. Krauss). Violin Concerto (Beethoven), Dr. Joachim. Soprano Aria, *La Traviata* (G. Verdi), Frau Sembrich. Overture, *Freischütz* (C. M. v. Weber).

M. ALEXANDER GUILMANT has undertaken to inaugurate the third year of the organ concerts at the Trocadero by a sequence of four grand performances on Thursdays, the 20th and 27th of May, the 3rd and 10th of June, with the assistance of the most eminent artists. The attraction of those already so interesting concerts has this year been increased by the production of Handel's magnificent concertos composed for organ and orchestra, and which have never before been executed in Paris. M. Colonne conducts the orchestra.

It has been decided by a committee of gentlemen of the town and neighbourhood, to hold a musical festival in Lowestoft for the benefit of the hospital. Two concerts have been arranged for June 16th and 17th. The rhymes for performance are *Messiah* one evening, Dr. Burnet's "The Rhineland," Beethoven's "Calm Sea," Wagner's "March and Chorus;" overtures, *Zampa* and *Masaniello*, Berlioz's Arrangement of Weber's "Invitation pour la Valse," &c. Professional aid has been engaged from London, Ipswich, Norwich, Yarmouth, &c. The band and chorus will number upwards of 250.

THE Kilburn Musical Association on April 27th gave Rossini's *Stabat Mater* extremely well. The solos were undertaken by Miss Catherine Penna, Miss Anna Hüttl, Mr. George Cox, and Mr. W. F. Clare. In the second part, Miss Helen Hopekirk gained a well-merited encore for her brilliant pianoforte-playing, as did also Herr Emil Mahr for his violin solo. Miss Catherine Penna likewise was recalled for her rendering of Salaman's "Biondina's Song." A comic chorus by Ad. Gollmick, entitled "Kapucinerle," created much amusement, and was repeated amidst shouts of laughter. Two other choruses, well sung by the choir, concluded a most successful evening season. Miss Gollmick presided at the piano with taste and skill, and Mr. Ad. Gollmick conducted with his accustomed ability.

HERR ELSNER's Annual Concert was given at the Ancient Concert Rooms in Dublin, on May 23rd, with great success. He was assisted by Mrs. Scott Fennell, Monsieur A. Billett, Mlle. Pauline Elsner, Herr Carl Lauer, Mr. N. P. Healy, Mr. W. Elsner, and Mr. Joseph Robinson; also by members of the Dublin Instrumental Music Club, and several other distinguished amateurs.

It is with considerable regret that we hear of the sudden and unexpected death, which took place on May 26, at Heaton, near Manchester, of John Curwen, the promoter of the Tonic Sol-fa system of Notation. He was in his 64th year.

AFTER a long and trying illness Sir John Goss died at his house in Lambert Row, Brixton, on May 10th, in his 80th year. He was born at Fareham, in Hampshire, in 1800, and in 1811 entered the Chapel Royal as a chorister under J. Stafford Smith. He subsequently studied under Thomas Attwood, whom he succeeded as organist of St. Paul's Cathedral in 1838. He was knighted in 1872, and shortly afterwards retired from his post at St. Paul's, in which he was succeeded by the present organist, Dr. Stainer. Sir John Goss was highly esteemed as a composer of church music. Many of his glees have also obtained considerable popularity, while his treatise on harmony is one of the standard works on the subject in our language. He was buried in Kensal Green Cemetery; the first portion of the burial service being performed over his remains in St. Paul's Cathedral. It was the hope of the Dean and of the officials that he should be buried in St. Paul's, but his widow expressed a wish that Kensal Green should be his resting-place, in order that she might not be separated, when her death came, from him to whom she had been united for a period of fifty-eight years.

APPOINTMENTS.—Mr. Alfred J. Eyre, Organist to the Crystal Palace, in place of the late Mr. James Coward; Mr. H. Walmsley Little, Mus. Bac., Organist and Choirmaster to St. Matthew's, Denmark Hill, S.E.; Mr. William Nicholson, Organist and Director of the Choir at Tewkesbury Abbey; Mr. W. H. Bonner, Organist and Choirmaster of the new Wesleyan Chapel, Plaistow, E.